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FM THAT ROCKS!

by Per Anker Jensen

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In the last issue of eFMi, I wrote an article about the 10 years anniversary of CFM – Centre of Facilities Management - Realdania Research – in Denmark and gave an account of CFM's contribution to EuroFM and international FM research. The anniversary was celebrated by a one-day conference on 27 February 2018 with approx. 100 participants at the Technical University of Denmark (DTU). In the evening following the conference we also celebrated the anniversary with a dinner for many of those, who have been involved in the development of CFM, including invited guests from Norway, Sweden and The Netherlands. This article is based on the speech I gave during the dinner.

Rock Music, The Experience Economy and FM

When I was young I was like many others very interested in rock music. One of my favorites was Steve Miller Band. In 1968, they issued their debut album "Children of the Future". The title song starts: "We are Children of the Future". In 1976, they issued their most popular

album called "Fly like an Eagle". The title song starts: "Time keeps on ticking, ticking into the future – I will fly like an eagle".

This change from "we" in 1968 to "I" in 1976 is a remarkable expression of the change around 1970. It was now also obvious, that it was Steve Miller with a band and not a band with Steve Miller. Around that time, our western society changed from the collective industrial and modern era to the present individual, postmodern service and knowledge society. It was also the period, where FM was introduced - first as an expression of IT outsourcing. As our research shows, it was also the period, when the ideas of mobile office and creativity were first conceived and the focus on the environment started with for instance publication of the book "Limits to growth".

Furthermore, it was the time when the concern for the future changed from mainly being expressed in science fiction literature for entertainment to more or less scientific future research aimed at planning the development



“THIS CHANGE FROM “WE” IN 1968 TO “I” IN 1976 IS A REMARKABLE EXPRESSION OF THE CHANGE AROUND 1970”



of society and business. We got book titles like “Future Shock” and “Megatrends”.

There were other singers and songwriters from the 60's than Steve Miller, who showed interest in writing songs about the future. One of them was the late Leonard Cohen, who was less optimistic than Steve Miller. In 1992, he issued the CD just called “The Future”, where he in the title song sings: “I have seen the Future – it is Murder!”. He also started his previous CD before then, called “I'm your Man”, by more or less predicting the terror attack on 9/11 2001 by letting a terrorist on the first song sing: “First we take Manhattan – Then we take Berlin!”.

It is striking that Pine & Gilmore only 2 years before 9/11 published their seminal book “The Experience Economy” in 1999. Even though 9/11 was a most unpleasant experience, there is no doubt that Al Qaida purposely utilized the globalised news industry's focus on the entertainment value of “breaking news”. My earlier close collaboration partner and former chairman of EuroFM

– professor Keith Alexander from Manchester - claims that FM is the first profession of the experience economy. You may say that the experience economy is not something new. The music industry has always been part of an experience economy. Jimi Hendrix even called his band “The Jimi Hendrix Experience”, and his first album from 1967 was called “Are you experienced?”.

Creating great experiences in facilities is without doubt an important challenge for FM. In the present time with climate change and political unrest around the world, there are, nonetheless, many other important challenges. FM not only needs to deliver more for less money, but also add real value by delivering better facilities for lesser resources and support Corporate Social Responsibility. Even so, I am convinced that FM represents the Children of the Future and is capable to Fly like an Eagle.

“FOR THIS OCCASION I HAVE INVESTIGATED, WHAT BOB DYLAN WRITES IN HIS SONG FROM THE SIXTIES THAT CAN BE RELATED TO FM”

FM in the texts of Bob Dylan

It is true that one of my favorite rock performers from the sixties was Steve Miller. However, my favorite performer - and not least my favorite songwriter of all times - is Bob Dylan. Therefore, for this occasion I have investigated, what Bob Dylan writes in his song from the sixties that can be related to FM.

Bob Dylan's third album from 1964 was called "The Times They Are A-Changing". This was from the period, when he was seen as a protest singer. The album included the song called "The Lonesome Death of Hattie Carroll" about a black hotel maid, who was killed by a young, white man. The third verse start:

*Hattie Carroll was a maid in the kitchen
She was fifty-one years old and gave birth to ten children
Who carried the dishes and took out the garbage
And never sat once at the head of the table
And didn't even talk to the people at the table
Who just cleaned up all the food from the table
And emptied the ashtrays on a whole other level
Got killed by a blow, lay slain by a cane*

On his fifth album from 1965 called "Bringing It All Back Home" Bob Dylan started to change from being an acoustic folk and protest singer to become an electric rock singer. In fact, the first side of the album is electric, while the other is acoustic. Side 1 includes the song "Maggie's Farm" and the first verse goes:

*I ain't gonna work on Maggie's farm no more
No, I ain't gonna work on Maggie's farm no more
Well, I wake in the morning
Fold my hands and pray for rain
I got a head full of ideas
That are drivin' me insane
It's a shame the way she makes me scrub the floor
I ain't gonna work on Maggie's farm no more*

The sixth album also from 1965 called "Highway 61 Revisited" starts out with Bob Dylan's first rock hit – the mind blowing "Like a Rolling Stone" – and the album is for me the best rock album ever made. The title song is not less genius. The third verse goes:

*Well, Mack the Finger said to Louie the King
"I got forty red-white-and-blue shoestrings
And a thousand telephones that don't ring
Do you know where I can get rid of these things?"
And Louie the King said, "Let me think for a minute, son"
Then he said, "Yes, I think it can be easily done
Just take everything down to Highway 61"*

Bob Dylan's seventh album from 1966 called "Blonde On Blonde" is the first double-LP ever issued and one of the many great songs is "Visions Of Johanna". Line 4-7 in the first verse goes:

*Lights flicker from the opposite loft
In this room the heat pipes just cough
The country music station plays soft
But there's nothing, really nothing to turn off*

After "Blonde On Blonde" Bob Dylan had a bicycle accident, which caused him to take a long break from touring and issuing records. It also caused a major change in his songwriting. His next album from December 1967 called "John Wesley Harding" was not acoustic, but it was much more like folk music than rock music. Side 2 starts with the song "Dear Landlord" and the last verse goes:

*Dear landlord
Please don't dismiss my case
I'm not about to argue
I'm not about to move to no other place
Now, each of us has his own special gift
And you know this was meant to be true
And if you don't underestimate me
I won't underestimate you*



In addition to links between FM and rock songs, also connections can be observed between FM and novels and between research and detectives. On this picture you see Per Anker Jensen as Sherlock Homes and Theo van der Voordt as Dr. Watson as shown by Theo van der Voordt, Delft University of Technology, in his presentation at CFM's 10 years anniversary conference.

“IT IS ENCOURAGING TO DISCOVER THAT FM RELATED ISSUES ARE REFLECTED IN CONTEMPORARY LITERATURE”

There are more examples of Bob Dylan writing about issues that are or can be related to FM. We can also see a clear development from the first songs about Hattie Carroll and Maggie's Farm being concerned with the operational service staff towards a stronger focus on management and user related issues – like waste management in Highways 61 Revisited, lack of control with installations in Visions of Johanna and the relation between tenant and landlord. This clearly also reflects Bob Dylan's change from writing topical folk songs to writing more abstract songs related to personal experiences. What's even more interesting is that it also reflects the

development in FM going from badly managed operational services towards a focus on management and users of facilities.

I think it is encouraging to discover that FM related issues are reflected in contemporary literature and not just any literature, but in the songs written by a person, who has had an enormous influence on millions of people around the work, including me and probably many of you, who reads this – and a person who recently received the Nobel prize in literature.